

EFFECTIVE: SEPTEMBER 2004 CURRICULUM GUIDELINES

A.	Division:	Education	Ef	fective Date:		September 2004		
В.	Department / Program Area:	LANGUAGE, LITERATURE AND PERFORMING ARTS MUSIC	Re	vision	X	New Course		
				Revision, Section(s) vised:		С, Н, І, Ј		
				ite of Previous Revision	n:	May 2000		
~				te of Current Revision		September 2004		
C:	MUSC 1210	D: THEO	RY O	F TONAL MUSIC II		E: 2		
	Subject & Cour	rse No.	Descri	ptive Title		Semester Credit	s	
F:	Calendar Description:							
	Continuation of the study of tonal harmony with emphasis on more complex diatonic chord progressions, tonicization and modulation. Analysis of binary and ternary forms.							
G:	Allocation of Contact Hours to Type of Instruction / Learning Settings		Н:	H: Course Prerequisites:				
	/ Learning Settin	195	MUSC 1110 or Special Permission					
		Primary Methods of Instructional Delivery and/or Learning Settings: Lecture		-				
	Learning Setting			I: Course Corequisites:				
	Lecture			One of MUSC 1111, 1211, 2311, 2411				
	Number of Contact Hours: (per week / semester		J: Course for which this Course is a Prerequisite					
	for each descript	for each descriptor)		MUSC 2310				
	3	3		WICGC 2510				
	Number of Weeks per Semester:		K:	X: Maximum Class Size:				
			20					
	15							
L:	PLEASE INDIC	CATE:						
	Non-Credi	Non-Credit						
	College Cr	redit Non-Transfer						
	X College Cr	College Credit Transfer:						
	SEE BC TRANSFER GUIDE FOR TRANSFER DETAILS (www.bctransferguide.ca)							

M: Course Objectives / Learning Outcomes

The student will learn harmonic, melodic rhythmic and structural materials of tonal music. The student will be expected to

- 1. provide an analysis of representative musical excerpts, short pieces, or movements from larger works;
- 2. harmonize in four-part style a given bass (figured or unfigured) or soprano;
- 3. provide written answers to questions on any aspect of the course content.

N: Course Content:

- 1. Harmony: more complex diatonic chord progressions involving dominant and non-dominant seventh chords, applied (secondary) dominant and dominant seventh chords, modulation to closely-related keys.
- 2. Form: extended phrases and periods, double periods, small binary and ternary forms, compound ternary form.

O: Methods of Instruction

Concepts and techniques are presented and discussed in the lectures; assignments are undertaken by the students.

P: Textbooks and Materials to be Purchased by Students

Required will be drawn from the following:

1. Theory Textbook

Aldwell, Edward and Carl Schachter. <u>Harmony and Voice Leading</u>. 2nd ed. San Diego: Harcourt Brace Jovanovich, 1989. Plus accompanying <u>Workbook</u>, Volume 1. OR

Piston, Walter. <u>Harmony</u>. 5th ed. Rev. Mark DeVoto. New York: W.W. Norton, 1987. Plus accompanying Workbook.

OR

Turek, Ralph. <u>The Elements of Music: Concepts and Applications</u>. 2nd ed. Vol. I. New York: McGraw-Hill, 1996. Plus accompanying Workbook, Volume 1.

2. Anthology of Music Scores

Arlin, Mary I., Charles H. Lord, Arthur E. Ostander, and Marjorie S. Porterfield. <u>Music Sources: A Collection</u> of Excerpts and Complete Movements. 2nd ed. Englewood Cliffs, N.J.: Prentice Hall, 1989.

OR

Benjamin, Thomas, Michael Horvit, and Robert Nelson. <u>Music for Analysis</u>. 3rd ed. Belmont: Wadsworth Publishing, 1992.

Q: Means of Assessment

30%
15%
20%
15%
20%

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R:	Prior Learning Assessment and Recognition: specify whether course is open for PLAR Students may be granted PLAR through transfer credit or course challenge.						
Cours	se Designer(s)	Education Council / Curriculum Committee Representative					
Dean	/ Director	Registrar					

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